DOCUMENT RESUME

ED 173 784 CS 204 901

AUTHOR Rose, Mike
TITLE Teaching University Discourse: A Theoretical Framework and a Curriculum.
PUB DATE May 79
NOTE 23p.; Paper presented at the Annual Meeting of the Canadian Council of Teachers of English (12th, Ottawa, Canada, May 8-11, 1979)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS College Freshmen; *Composition (Literary); Descriptive Writing; *English Curriculum; *Expository Writing; *Higher Education; Technical Writing; Writing Exercises

ABSTRACT

An examination of the written products and writing situations of a university reveals that virtually all of these writing tasks call for exposition, which further breaks down into the five components of seriation, classification, synthesis, compare/contrast, and analysis. These five components of expositional discourse form a set of investigative/communicative tools for use in all disciplines, each of which has its own way to systematically examine phenomena, evaluate evidence, and present results. Since undergraduates are required to write in certain forms, the freshman composition course must bridge faculty expectations and student skill. Composition curricula need to reflect a careful sequence, taking full advantage of the human affinity for the sequential and hierarchical, while introducing students to the various styles of academic prose. (An outline for a ten-week freshman writing curriculum is included, describing sessions on the following aspects of university writing: sensitivity to audiences, formal and stylistic conventions in academic exposition, and each of the five components.) (DF)

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TEACHING UNIVERSITY DISCOURSE

- a theoretical framework and a curriculum

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Mike Rose
Department of English
and the Writing Research
Project
University of California,
Los Angeles

CS204901

Teaching University Discourse

Writing can be understood as a highly complex problem-solving task and, as such, can be examined with the tenets and models provided by cognitive psychology. Though accepting this assumption might conflict with romantic notions about inspiration, there is nothing inherently unhumanistic about the problem-solving perspective. Furthermore, it is not as flatly descriptive as some discourse approaches or as linguistically relative as grammar and usage shibboleths. Because the perspective puts writing in the context of other complicated cognitive tasks (and much instructional theory and practice related to those tasks), it allows us to talk about the composing process in ways that lead to greater understanding and more fruitful instructional intervention. The following discussion offers a problem-solving approach both to the construction and instruction of a university composition curriculum.

"What basis is there," ask Cooper and Odell, "for thinking that narration, description, exposition, and argumentation are valid, useful categories?" (Charles R. Cooper and Lee Odell, Research on Composing [Urbana: N.C.T.E., 1978], p. xii). One way to determine the prevalence and usefulness of a discourse category would be to examine the written products and writing situations of a given environment. Using UCLA as a representative academic environment, I surveyed a cross section of faculty and teaching assistants from all colleges (Letters and Science, Fine Arts,

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Gratitude is due Dr. Ruth Mitchell for her invaluable editorial assistance.

Engineering) and from the professional schools. I also looked at samples of essay assignments and examination questions. With the exception of some description and narration assignments in a handful of creative writing courses, virtually all assignments and all examinations called for exposition.

Exposition further broke down into five categories: seriation (detailing steps in a process, elements of a chain, etc. Indicating relationship or the lack of it between the steps/elements is of key importance); classification (sometimes classificatory headings are available, sometimes not. Thus the student might need to discover categories hidden in the data before the data can be arranged and written up); synthesis (usually, synthesis implies summarizing and ordering disparate data or interpretations); compare/contrast (the mainstay of essay exams, this form requires the systematic presentation of similarities and differences between events, interpretations, theories, etc.); and analysis (though analysis usually implies a breaking down of material into component parts, the academy often requires a further complex step: the use of a particular theory or opinion to guide examination. A student might be asked to look closely at phenomenon x and then analyze it with theory a) (for a compatible perspective see chapter seven of Mina Shaughnessy's Errors and Expectations [New York: Oxford, 1977]).

Some examples: Life sciences often require students to write lab reports that sequence the steps in an experiment and detail the results. Some art history, literature, and archaeology examination questions ask students to classify paintings/poems/artifacts under appropriate categories. Many term papers in history and political science necessitate a synthesis of three or more points of view on the causes and/or results of

a social/cultural/political phenomenon. Compare/contrast is central to the very methodology of comparative politics, cultural anthropology, literary history, etc. Sociology often requires its students to analyze social phenomena through the interpretive lens of a particular theory. What is interesting about these five types is that each embodies a "rhetoric," that is, a way to present information, and an "epistemology," a way to gain information. (Lee Odell's "Measuring Changes in Intellectual Processes as One Dimension of Growth in Writing" [in Charles R. Cooper and Lee Odell, Evaluating Writing (Urbana: N.C.T.E., 1977), pp. 107-32], though an essay on evaluation, offers a discussion of sequence, classification, and contrast that sheds light on the "rhetoric" of each mode.) Taken together, the five steps become a hierarchy in which each builds from and includes the skills required of the previous steps.

When they're being biologists, sociologists, and historians, the biologist, sociologist, and historian examine phenomena in systematically different ways, have varying standards for valid evidence, and present results in disparate fashion. Because the American university, for good or ill, segments knowledge by discipline, the five expository types form a set of investigative/communicative tools for these disciplines. Furthermore, certain disciplines rely more on one type than another (e.g., a biologist would probably require less compare/contrast exposition of students than would a cultural anthropologist). With these types holding such central status in academic investigation, it seems logical to assume that organization, evidence, the line of an argument are much more important to scholars than run-of-the-mill grammatical errors and infelicities. In fact, this is what unpublished survey data of mine bears out. Professors and teaching assistants, selected at random from an array of disciplines,

rated organization and quality of thought as the key elements in determining a paper's grade and rated basic grammar problems seventh in a list of twelve items.

So if our undergraduates are going to be asked to write in certain forms and if it is to those forms that faculty favorably respond, then we should create a freshman composition course that bridges faculty need and student skill. And the traditional anthology should be supplemented--or replaced--with essays and articles drawn from a range of disciplines that rely on the five types of exposition.

How does one teach them? This is both a practical and theoretical question. Practically, I offer a sample curriculum in an appendix. Here I'd like to discuss its theoretical base.

Although Janet Emig rightfully insists that not all writers outline before they set to work, she does conclude that virtually all writers "engage in some form of planning" (The Composing Processes of Twelfth Graders [Urbana: N.C.T.E., 1971], p. 25). To believe otherwise would contradict what all of us know about our own composing processes and the rich theoretical and research literature on human problem solving. Many concepts from that literature are pertinent here: the "organizations" of Katona (George Katona, Organizing and Memorizing [New York: Columbia Univ. Press, 1940]), the schemata of Bartlett (Frederic Bartlett, Thinking [New York: Basic Books, 1958]), the programmed heuristic rules of Newell, Shaw, and Simon (Allen Newell, J. C. Shaw, and Herbert A. Simon, "Elements of a Theory of Human Problem Solving," Psychological Review, 65 [1958], 151-66), and the generative processes of Wittrock (Merlin C. Wittrock, "The Generative Processes of Memory," in Merlin C. Wittrock, ed., The Human Brain [Englewood Cliffs, N.J.: Prentice-Hall, 1977], pp. 153-84). Of most

immediate relevance, however, is the work of George A. Miller, Eugene Galanter, and Karl H. Pribram (Plans and the Structure of Behavior [New York: Henry Holt, 1960]), David A. Ausubel ("The Use of Advance Organizers in the Learning and Retention of Meaningful Verbal Material," in Merlin C. Wittrock, ed., Learning and Instruction [Berkeley: McCutchan, 1977], pp. 148-55; "A Subsumption Theory of Meaningful Verbal Learning and Retention," The Journal of General Psychology, 66 [1962], 213-24), and Marvin Minsky ("A Framework for Representing Knowledge," in Patrick Winston, ed., The Psychology of Computer Vision [New York: McGraw-Hill, 1975], pp. 211-77).

Miller et al. suggest that people come to tasks with some internalized "pattern of activity," some "hierarchical process . . . that can control the order in which a sequence of operations is to be performed"(pp. 13, 16). In writing, these "patterns of activity" range from fairly engrained sentence-level rules, both syntactic and semantic, to more fluid and mutable guidelines about theme, direction, tone, etc. In any case, plans aid the writer in guiding his activity, in matching his production against some--admittedly shifting--criteria, and in enabling him to reject extraneous material.

Where do these plans come from? They are either taught directly or constructed internally, often from the knowledge gained through solving prior problems. "The major source of new plans is old plans" aver Miller and his colleagues (p. 177). One compare/contrast essay done well gives a student certain structural leads to use when his next compare/contrast assignment looms before him. When facile writers deny working from outlines, one can only wonder to what degree "outlines" have become internalized as cognitive habit.

Another perspective comes from David Ausubel's theoretical and empirical work on verbal learning. Ausubel posits that verbal material is meaningfully assimilated to the degree that it is "subsumable" under pre-existing, broader concepts: "Cognitive structure is hierarchically organized in terms of highly inclusive concepts under which are subsumed less inclusive subconcepts and information . . ." ("The Use of Advance Organizers," p. 148). The incorporation and subsequent availability of new material "for future learning and problem solving occasions" ("A Subsumption Theory," p. 217) thus depends on the existence of appropriate subsuming concepts. If this assumption is valid, then a primary goal of education becomes clear:

> Since it is highly unlikely that the most relevant and proximate subsuming concepts are typically available to learning situations, it would seem desirable to introduce the appropriate subsumers and make them part of cognitive structure prior to the actual presentation of the learning task. ("A Subsumption Theory," p. 219)

Ausubel calls these subsumers introduced before the learning task "advance organizers." Advance organizers are simply condensed summaries or basic substantive frameworks made available before new material is presented.

Though Ausubel was most concerned with the learning of verbal content, his theory applies to the acquisition and use of verbal structures and strategies as well. Marvin Minsky, an artificial intelligence researcher, offers the concept of "frame," a kind of structural subsumer:

> When one encounters a new situation (or makes a substantial change in one's view of the present problem) one selects from memory a substantial structure called a frame. This is a remembered frame-

> work to be adapted to fit reality by changing details as necessary. (p. 212)

This framework also possesses "instructions" on when and how it is to be used. As Minsky points out, there is a degree of fluidity to the frame; it can be used to classify phenomena that bear significant but not exact resemblance to its construct. For example, Tristram Shandy possesses enough characteristics of the novel that we recognize it as one, though it is an unusual one indeed. Similarly:

> Just as there are familiar "basic plots" for stories, there must be basic superframes for discourses, arguments, narratives, and so forth. As with sentences, we should expect to find special linguistic indications for operations concerning these larger structures; we should move beyond the grammar of sentences to try to find and systematize the linguistic conventions that, operating across wider spans, must be involved with assembling and transforming scenarios and plans. (p. 240)

I suggest that seriation, classification, synthesis, compare/contrast, and analysis are five "basic superframes" of expositional discourse. They are ways of representing knowledge as well as plans to guide the construction of the written products containing that knowledge. And as with any plan/subsumer/frame they can be taught. The earlier and better learned, the better they will serve the student writer in the future.

Given this theoretical justification for the five expository forms, it might seem unnecessary to emphasize careful sequencing of writing assignments--so that, for example, simple seriation assignments precede difficult ones and seriation in general precedes synthesis which precedes analysis. Yet a strong statement is necessary, for though composition teachers follow

sound developmental principles in teaching the sentence before the paragraph and the paragraph before the essay, they often eschew such logic when teaching different types of essays. They might begin instruction with difficult assignments "to push students toward insight" or unmethodically shift from one kind of assignment to another so that, say, a stylistic analysis of an advertisement immediately follows a description of the student union with no suggestion as to how one task builds on the other.

Yet educational psychologists tell us that a careful structuring of assignments is essential to efficient learning. Perhaps no theorist states this more clearly than does Robert M. Gagné. In The Conditions of Learning (New York: Holt, Rinehart, and Winston, 1970), Gagné posits five categories of intellectual skills: discriminating, chaining, classification, rule utilization, and problem solving. He comprehensively discusses each (and sub-categories of each), demonstrating how each stage of a higher level skill builds from and includes mastered lower-level abilities:

> [The learning of skills] seems strongly affected by a hierarchical ordering that makes one skill dependent on the prior learning of another skill that has a lower location in the hierarchy. . . .
>
> When a total set of intellectual skills is reinstated for the purpose of demonstrating problem-solving performance, there appears to be a predictable organization of these skills, in the sense that the more complex ones involve the less complex ones as subordinate skills. (pp. 83-85)

Writing the five expository types represents an involvement in five closely aligned--but ultimately distinct--problem-solving tasks. From a developmental as well as a formal perspective, seriation is a simpler task than classification, yet it would be impossible to write a classificational

essay if one couldn't appropriately string elements together. One skill is "dependent on the prior learning of another." Put a different way, previously solved compositional "problems" not only become guides to solving other similar problems but also form a base for the solution of more difficult tasks. Once the student can classify, he can be led to analyze.

Composition curricula, therefore, need to reflect as careful a sequencing as do sentence and paragraph level curricula. Writing pedagogy should take full advantage of man's affinity for the sequential and hierarchical.

I imagine that many of my colleagues would grant the value of teaching five types of exposition, five frames of university prose. But I also imagine that their hackles would quickly rise over a curriculum that does not address stylistics or that elusive quality, "voice." True, the present curriculum examines the style of academic prose, but what does it do to focus that examination back onto the student's own page? My answer is simple: free as much time as possible from about the fifth week on--the call for stylistics will come from the class.

During the ten times I have taught this curriculum I never formally discussed stylistics. I never had to. Invariably, over half my students would raise stylistic issues either in the group or privately. It appeared that once they had gotten comfortable with expository forms, they felt free enough to look at the verbal surface of their paragraphs. As one young man put it: "Look, I think I've got this compare/contrast business down. What I'd like would be to give my writing some... some punch. It's pretty dull the way it is, isn't it? I mean, it's not like what good writers do."

Richard Lanham believes students "have an enormous hunger for style

and stylistic play" (Style: An Anti-Textbook [New Haven: Yale Univ. Press, 1974], p. 128). Young people are fascinated by and contribute to multiple incarnations of the stylistic impulse in music, film, sport, dance, language. Therefore, once they feel secure enough to see and admit it, they know when their own writing drags itself with a sigh across the page. This leads me to an admittedly culture-bound hypothesis: I think that students come to us with an inclination to fiddle with words--late adolescence brings with it a desire to be glib, to be stylish, and (here the ultimate fusion of voice and style become evident) to be original. Yet this inclination meets a formidable barrier: the demand for no-nonsense exposition. And until that barrier can be surmounted--until a student becomes familiar with a rhetoric of expository modes--all else goes unrewarded. If, however, a curriculum can guide students toward a reassuring expository competence, stylistic curiosities can emerge. Then we can work with a student's style, teach him attention-grabbing stylistic devices, and even turn his attention to academic prose itself, to find there what should be imitated and what can only be parodied.

Appendix: The Curriculum

Prepared with the assistance of

Phill Volland

WEEK I: INTRODUCTION

A. Sensitization to Audience: Have students compare/contrast two moderately difficult passages. (I recommend using passages that will be used again in the seventh week unit. This will provide pre-post data for student as well as program evaluation.) Have students exchange essays and discuss what they like and don't like in each. Their comments will vary, some students focusing on content, others responding to formal or stylistic qualities. This variety gives the teacher entree to a discussion of audience.

B. Sensitization to Academic Audiences: Next select a local discotheque or sporting event. Ask students to imagine that they, in turn, are painters, novelists, sociologists, psychologists, economists, and physiologists. Ask them how, donning each role, they might perceive the activity before them. How will perceptions differ with role? The teacher can now give a brief overview of the way knowledge is segmented within the university, discussing how that segmentation affects methodology.

C. Discussion and Definition of Exposition and an Introduction to the Five Expository Types: Good examples of all the expository modes save analysis can be found in introductory life or social science textbooks. Two particularly good examples are the following:

Classification: "Witchdoctors and the Universality of Healing," a chapter in E. Fuller Torrey's The Mind Game, is nicely abridged by Charles M. Cobb in The Shapes of Prose (New York: Holt, Rinehart and Winston, 1975), pp. 175-79.

Analysis: Robert Rowland, "Evolution of the M.G.," Nature, 217 (Jan. 20, 1968), 240-42. The process of analysis is clearly illustrated as Rowland cleverly uses evolutionary theory to examine the development of the M.G.

D. A Word on Discussion and In-Class Writing: The treatment of each expository type should move from in-class discussion to in-class assignments to homework. Group discussion allows students to test ideas or to get the germ of new ideas from other participants. Difficult passages become progressively illuminated as one comment triggers another. One false lead or inaccurate reading is highlighted by a counterargument. (For excellent illustrations of this, see M. L. J. Abercrombie's The Anatomy of Judgment [London: Hutchinson, 1963.]) In-class writing that is commented on but not graded allows the student to practice a particular expository type and take trial runs at homework. The student learns a type's characteristics and can build from this "solved problem" to the tougher assignment he will face that evening.

WEEK II: SERIATION

A. Discussion of the use of seriation in university writing, particularly in life and physical sciences' laboratory reports.

B. Discussion of concatenation vs. correlation vs. causality. Bring in billiard balls and tease them with Hume's argument. Once the

students are clear on the differences between concatenation, correlation, and causality, discuss the importance of transitional words and phrases in indicating those differences.

C. Sample Exercises:

1. Instruct students to take notes as you read "On the Nature of Viruses" (Joseph Birdsell, Human Evolution [New York: Macmillan, 1972], pp. 18-19). Reread if necessary. Then pass out a sheet on which 10-12 of the viral reduplication steps are listed out of sequence, e.g.,

   "cell breaks open"

   "new viruses seek other bacterial hosts"

   "virus breaks down DNA of host bacterium" etc.

   Have students rearrange the steps into correct order; then have them link the steps together into an essay. Instruct them to underline all transitions and explain the concatinational or correlational or causal implications of each.

2. Bring in a colleague and enact 10 minutes of a therapy session. Have students take notes as they watch the interaction. Then have them write up particulars of the interaction, discussing transitional words and phrases as above.

D. To insure an understanding of the expository frame "seriation," present students with sample essay questions that "disguise" seriation--e.g., "Imagine you are a talkative carbon molecule that/who has just completed the Krebs cycle. What would you have to tell the waiting N.B.C. reporter?" Also have students create several seriation questions of their own. These exercises keep students from developing fixed and narrow frames of the expository types. For brevity's sake I will hereafter refer to this as the flexibility exercise.

WEEK III: CLASSIFICATION

A. Discuss the universality of classification, man's search for pattern, the central role of concepts in perception and memory, etc. Then lead to its use in all university disciplines. I find it useful, too, to spark discussion of its misuses--labeling, procrustian bedding--in academic investigation. Once they see these problems clearly, they are ready to criticize as well as generate classificational schema.

B. Sample Exercise:

Select 20 slides or plates of paintings of the human form. (I have used work by Chagall, Picasso, Eakins, Burne-Jones, Cezanne, Bonnard, Gainsborough, Siquerios, Goya, and Velazquez.) Show the pictures repeatedly but give no hints as to artist or period. Have the students take notes. Then ask them to suggest possible classifications for these disparate representations. Do this as a group, using the board, to encourage rethinking of categories. (I see this as an important stage.) Once a number of satisfactory categories are generated, have the students pick four and write an essay classifying paintings under each.

C. Flexibility Exercise: Classification.

WEEKS IV AND V: SYNTHESIS

A. Discuss the use of synthesis in sciences, social sciences, and humanities. Give examples of essay examination questions requiring synthesis. Distinguish between the synthesis assignment that simply calls for a synopsis of disparate views and the assignment that also requires a statement of preference once the views have been summarized.

B. Sample Exercise:

Raymond Corsini's Current Psychotherapies (Itasca, Ill.: Peacock, 1973) is the sourcebook here. Pick psychoanalysis, client-centered therapy, reality therapy, and behavior therapy and extract a one-two page summary of the psychotherapeutic approaches of each. (An alternative would be to substitute theory of personality for psychotherapeutic approach.) Once discussed in class, these become materials for a homework synthesis assignment. Depending on the progress of the class, you can either request only synopsis or synopsis and opinion. In either case, require students to indicate, as best they can, similarities or differences between the psychotherapeutic methods. This involves them in true synthesis and also prepares them for compare/contrast exposition.

C. Synthesis vs. classification vs. seriation.

D. Flexibility Exercise: Synthesis.

WEEK VI: INTRODUCTION TO FORMAL AND STYLISTIC CONVENTIONS IN SCIENCES, SOCIAL SCIENCES, AND HUMANITIES EXPOSITION

A. Suggested Materials:

Sciences:

1. The Rowland article on the M.G., or
   V. E. Shashona, "RNA Changes in Goldfish Brain During Learning," Nature, 217 (Jan. 20, 1968), 238-40.
2. Norman H. Horowitz, "The Search for Life on Mars," Scientific American, 237 (Nov. 1977), 52-61.

Social Sciences:

John Mullen and Norman Abeles, "Relationship of Liking, Empathy, and Therapist's Experience to Outcome of Therapy," Journal of Counseling Psychology, 15 (1971), 39-43.

"Soft" Social Sciences:

Tony Aldgate, "British Newsreels and the Spanish Civil War," History, 58 (Feb. 1973), 60-63.

Humanities:

Erwin Steinberg, "K of The Castle: Ostensible Land Surveyor," College English, 27 (Dec. 1965), 185-89.

Obviously the material in these articles is for the specialist. Yet, students can be alerted to format, definitions of evidence, and style as well as to examples of the expository types embedded in or characterizing each piece. Raise questions about the use of jargon; about the third person and passive voice in the Mullen and Abeles' article; about evidence in Shashona vs. that in Steinberg; about the structure of "British Newsreels and the Spanish Civil War" vs. "Relationship of Liking, Empathy, and Therapist's Experience to Outcome of Therapy"; etc.

WEEKS VII AND VIII: COMPARE/CONTRAST

A. Discuss the varieties of knowledge gained through comparing and contrasting: e.g., sensory perception, aesthetic judgment, grading, etc. Then focus the discussion on academic investigations in cultural anthropology, literary history, etc.

B. The compare/contrast essay examination.

C. Compare/contrast vs. synthesis vs. classification.

D. Sample Exercises:

1. Compare and contrast a creation myth (e.g., "Genesis II" in Jerome Rothenberg's Technicians of the Sacred [New York: Doubleday, 1968], p. 9) with the big bang theory as explained by George D. Abell in Exploration of the Universe [3rd ed.; New York: Holt, Rinehart and Winston, 1964], p. 662).

2. Compare and contrast T. E. Hulme's:

> The aim of science and of all thought is to reduce the complex and inevitably disconnected world of grit and cinders to a few ideal systems which we can move about and so form an ungrit-like picture of reality--one flattering to our sense of power over the world.

with Thom Gunn's:

Flying Above California

Spread beneath me it lies--lean upland
sinewed and tawny in the sun, and

valley cool with mustard, or sweet with
loquat. I repeat under my breath

names of places I have not been to:
Crescent City, San Bernardino

--Mediterranean and Northern names.
Such richness can make you drunk. Sometimes

on fogless days by the Pacific,
there is a cold hard light without break

That reveals merely what is--no more
and no less. That limiting candor,

that accuracy of the beaches,
is part of the ultimate richness.

It is important, especially as assignments become more difficult, to have the class discuss each passage individually before attempting comparison.

E. Flexibility Exercise: Compare/contrast.

WEEKS IX AND X: ANALYSIS

A. Provide two definitions of analysis: (1) examining closely, breaking down into component elements, (2) using a framework or perspective to guide and inform examination. Explain how the first applies not only to ideas in a passage, but to the language and the stated or implied assumptions in the piece as well. Then discuss the relation of the second definition to the first, i.e., the frameworks, overt or hidden, that scholars use in examining phenomena. (For example, the Marxist or psychoanalytic historian investigating the hippie counterculture.) Each assignment in this unit will require students to analyze individual passages in the manner of the first definition, then, as they apply a theoretical passage to the passage to be analyzed, they operate in the manner of the second definition.

B. Sample Exercises:

1. Have students read G. P.'s account of death and the afterlife in Maria H. Nagy's "The Child's View of Death" (in Herman Feifel, ed., The Meaning of Death [New York: McGraw-Hill, 1959], pp. 86-87). After discussion, have them put

Nagy aside to read and interpret the following passage by Carl Jung:

> Unfortunately, the mythic side of man is given short shrift nowadays. He can no longer create fables. As a result, a great deal escapes him; for it is important and salutary to speak also of incomprehensible things. Such talk is like the telling of a good ghost story, as we sit by the fireside and smoke a pipe . . . to the intellect, all my mythologizing is futile speculation. To the emotions, however, it is a healing and valid activity; it gives existence a glamour which we would not like to do without. Nor is there any reason why we should.

Homework: Discuss the child's description in light of the perspective provided by Jung.

2. Read Donald Barthelme's short story "Game" (Unspeakable Practices, Unnatural Acts [New York: Bantam, 1969], pp. 105-11). After discussion, have students put Barthelme aside to read the following statements on environmental etiology of madness:

> I think that the minimum condition for a relationship between people to be a love relationship is the experience, after a great deal of relationship work, of tenderness--which is the positive residue of feeling after all negativity, resentment, hostility, envy and jealousy have been dissolved away frequently enough and deeply enough. If it tightens one's definition of love con-

siderably, this feeling amounts to trust. This means an end to secrets, no . . . act carried out behind anybody's back. . . .

--David Cooper

Not only the mother but also the total family situation may impede rather than facilitate the child's capacity to participate in a real, shared world, as self-with-others. . . . The mother and father greatly simplify the world for the young child, and as his capacity grows to make sense, to inform chaos with pattern, to grasp distinctions and connections of greater and greater complexity, so, as Buber puts it, he is led out into a "feasible world." But what can happen if the mother's or the family's scheme of things does not match with what the child can live and breath in? The child then has to develop its own piercing vision and to be able to live by that . . . or else become mad.

--R. D. Laing

The world offers invitations, questions, commands, promises, and threats. . . . Man lives in a world which invites him to live and to be in some ways; it directs questions to him; and his world at times invites him to die.

--Sidney Jourard

The condition of alienation, of being asleep, of being unconscious, of being out of one's mind, is the condition of the normal man.

Society highly values its normal man. It educates children to lose themselves and to become absurd, and thus to be normal.

Normal men have killed perhaps 1000,000,000 of their fellow normal men in the last fifty years.

Our behavior is a function of our experience. We act according to the way we see things.

If our experience is destroyed, our behavior will be destructive.

--R. D. Laing

It was Lessing who once said, "There are things which must cause you to lose your reason or you have none to lose." An abnormal reaction to an abnormal situation is normal behavior.

--Viktor Frankl

We were formed in the absurdity of war.

--André Malraux

Homework: Analyze the strange behavior of Shotwell and the narrator (in "Game") with the interactional and situational framework provided by Cooper et al.

C. Present a somewhat far-fetched analysis to the class. Have them discuss it, and lead them to see how once they unearth an analyzer's framework, they have a basis for critical evaluation.

D. Flexibility Exercise: Analysis.